

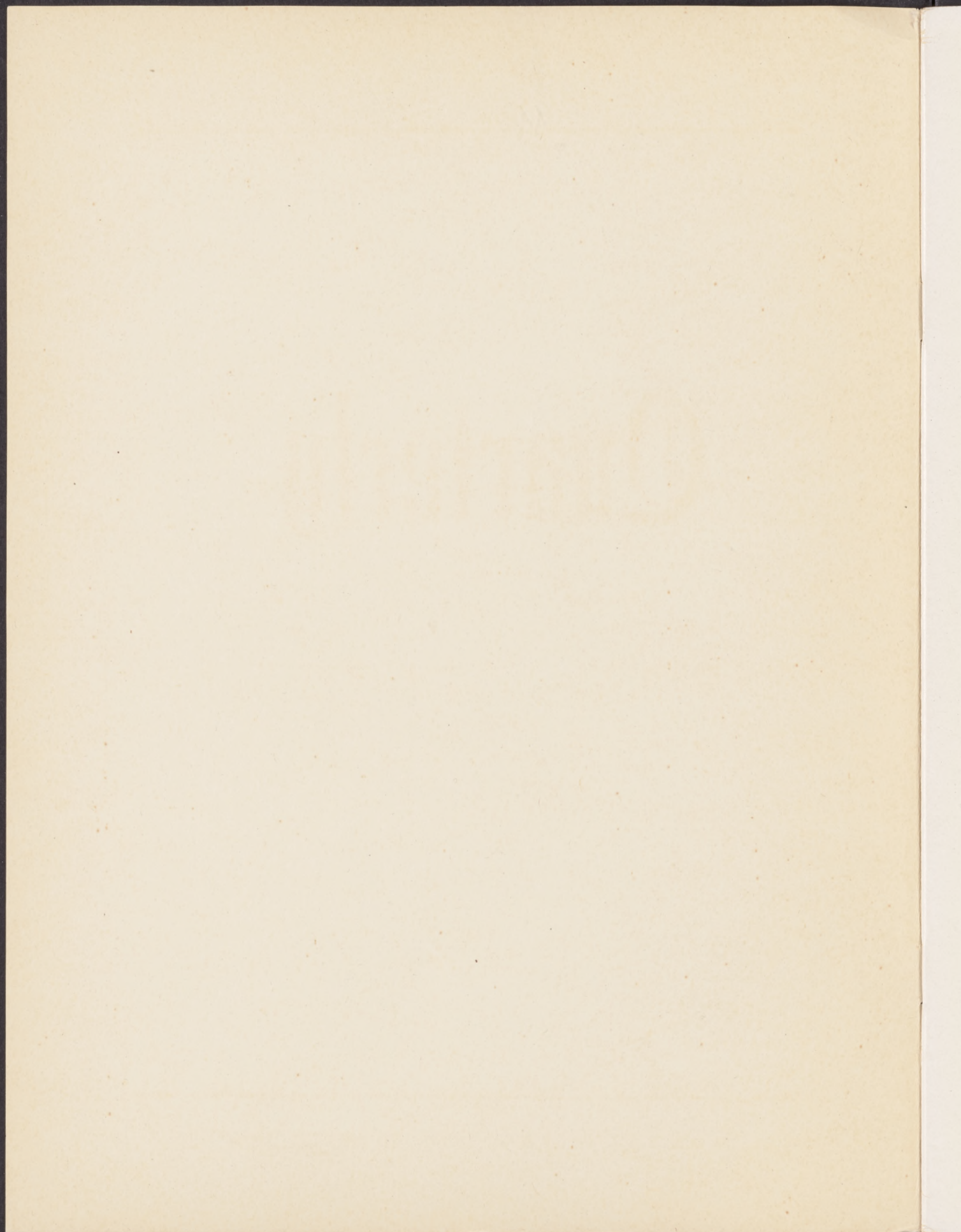


Quarterly

MUSEUM PATRONS' ASSOCIATION of
the LOS ANGELES COUNTY MUSEUM



VOL. 2, NOS. 3 & 4 SEPTEMBER 1942



LOS ANGELES COUNTY MUSEUM

Quarterly

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LOUISE BALLARD
EDITOR

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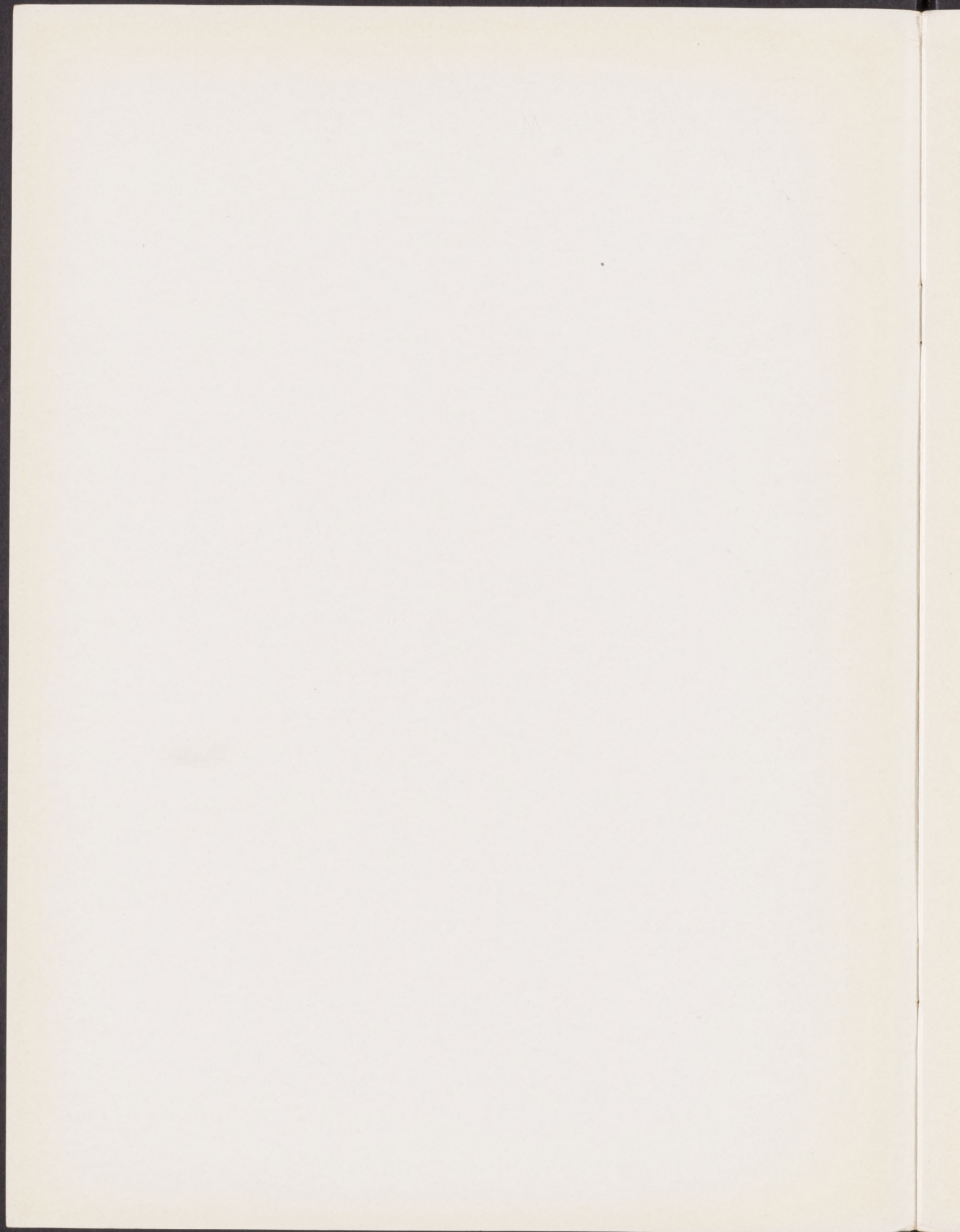


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FIG. 1. The six insects on this piece of bark are good examples of protective coloration. There are two beetles, two butterflies, and two moths in the picture, all natives of California.

NATURE, MASTER CAMUOFLEUR

In modern warfare the art of camouflage has been greatly modified and expanded as a result of the ascendancy of the aeroplane in combination with photographic techniques. The cruder practices of earlier times have become outmoded. The artist has had to combine with the physicist and the zoologist in order to successfully cope with the searching mechanical eye of the aerial photographer.

The new techniques that have resulted all have their counterparts in the world of living creatures, and this source of inspiration has been liberally drawn upon by the modern camoufleur.

A continuous warfare that has operated uninterruptedly since the dawn of life has developed and refined the adaptations of concealment in practically every group of living organisms.

The simplest concealment mechanism observed in nature is "protective coloration." A vast number of living things are colored, marked and formed in exact simulation of their environment, and their movements and habits of life are so designed as to take the fullest advantage of this protection.

Many moths have scales covering their wings and bodies which are so mottled and colored as to resemble the bark of trees. Those which frequent dark colored barks are heavily blotched with black while those found on birch, sycamore or other tree trunks that are predominantly white are modified to match that particular environment. The underwing moths of the Genus *Catocala* are good examples of this type of protective coloring. One of these is shown on Fig. 1.

The predominant type of concealing coloration in nature is a mottling of browns, grays, or dull yellows, with an admixture of black and white. These are the colors that are most abundant in soils, rocks, and the mottled shadows under foliage.

Whatever color or combination of colors is dominant in a given environment will be found also in numerous living creatures of that locality. In sandy areas the insects and reptiles are mostly speckled black and white, with white predominating. In heavy black loam most of the species are nearly black. The California Horned Toad is one of





FIG. 2. Stick-like larva of a Geometrid moth (*Aethalodes packardaria*) at rest on a twig of wild lilac (*Ceanothus*).

the best known examples of mottled color concealment. In the ruddy soils of Redlands it is a perfect match for this highly colored area. In sandy regions it bears a pepper-and-salt pattern. In the loamy river bottoms it is heavily splashed with black.

The Horned Toads are actually not toads, but lizards. In the true toads we have in California two excellent examples of protective coloration. The Canyon Tree-toad and the Pacific Tree-toad are seldom observed by the layman only because they invariably match the color and texture of their surroundings.

Concealing colors are not always dull and inconspicuous. Many insects are brilliantly colored to match the flowers in which they hide. The yellow crab spiders that are found in the blossoms of many composites are good examples, as is also a species of assassin bug which lurks in the flower heads of the wild buckwheat.

The blending colors in these insects not only shield them from attack, but also aid in the capture of prey.

The conspicuous stripes of the tiger blend with the deep vertical shadows of the reeds in which it lurks. The spotting of the leopard's pelage simulates the broken patterns of sunlight and shadow sifting through the leaves of its arboreal retreat. The coat of the Spotted Cuscus serves a similar purpose. The geometric pattern of the giraffe is an artistic interpretation of the filtering sunlight as it sifts down through the mimosas.

Another type of conspicuous adornment is referred to as "alluring coloration." Among tropical insects many mantida are shaped and colored to resemble flowers. They assume postures which further heighten this illusion. The result is that such other insects as are fooled by this resemblance fall an easy prey to the predator. An Asiatic lizard (*Phrynocephalus mystaceus*) falls in this class. Its general surface resembles the sand on which it is found, while the fold of skin at each angle of the mouth is of a red color, and is produced into a flower-like shape exactly resembling a little red flower which grows in the sand.

Not all bright or bold patterns serve this same purpose. Some illustrate the phenomena of "warning coloration".

Certain species of animals, insects, and numerous invertebrates possess nauseous or toxic properties which render them immune to the attacks of predators. With these,

it is obvious that the more bold the pattern or conspicuous the color, the better it will be remembered by any enemy that has once experienced an unpleasant contact. Most of the day-flying Arctiid moths fall in this class, as do also all of the Danaid and Heliconiid butterflies. Our own common Monarch butterfly belongs to this group.

Among mammals, the skunk is all too familiar, with a "familiarity that breeds contempt", and also caution. In the reptiles, the brilliantly marked Coral Snake illustrates this principle. Around Santo Domingo in Nicaragua is found a frog that wears a brilliant livery of scarlet and blue, and which, because of its nauseous properties, is perfectly secure from the attacks of the enemies of Frogdom. Among marine invertebrates certain compound Ascidians are brightly colored, and fish invariably eschew them, though feeding avidly on other inconspicuous forms.

As a corollary to warning coloration there is another remarkable phenomena that has developed, which is known as "protective mimicry". It is noted that wherever a nauseous or chemically protected butterfly occurs there exists along with it a different species having the colors and markings but not the nauseous properties of the chemically protected form. This mimicry is so perfect that it is impossible to differentiate the two on the wing.

Obviously any insectivorous creature would be fooled by the resemblance, and let both species alone.

Hundreds of such cases of "mimicry" occur throughout the world. They are particularly abundant in the tropics. In North America the best known example is the "Viceroy" butterfly (*Basilarchia disippus*) which mimics the Monarch.

Naturalists have repeatedly noted that large eye-like spots on the wings of insects have a tendency to frighten small animals, birds, and even reptiles. Such spots are found on a wide variety of insects including several different orders. They occur also on certain larva. A number of butterflies and moths have particularly conspicuous spots of this character. One tropical species has been frequently cited to illustrate this principle. It belongs to the Genus *Caligo*, and is commonly known as the Owl Butterfly. The spots on its lower wings resemble the eyes of an owl.

In our illustration on Fig. 3 we have indulged in a bit of nature faking by placing an Owl



FIG. 3. A bit of nature faking, to illustrate the similarity of the large spots on the wings of the Owl Butterfly (*Caligo philinos*) to the eyes of an owl.



FIG. 4. A Decorator Crab (*Loxorhynchus crispatus*). This crustacean attaches growing marine plants and living animals to its back.

Butterfly over the face of an owl, in order to accent this similarity. Several Caligos have the same type of marking, but this frightening characteristic is by no means limited to the genus.

All of the examples that we have thus far used to illustrate the various type of camouflage represent fixed characteristics in the organism rather than a covering of extraneous material applied at will by that organism. In this respect they differ from man's procedure.

But even on this point it is not difficult to find examples of living forms that use the accepted methods of the human camouflleur.

Fig 4 illustrates a "Decorator Crab" (*Loxorhynchus crispatus*) which makes a practice of placing on its back various samples of sea life including hydroids, bryozoans and algae. It allows barnacles to become attached and grow in this artificial marine garden.

Another crab (*Hypoconcha panamensis*) which ranges from the west coast of Mexico to Panama uses the discarded valve of a certain clam as a covering for its carapace. As the crab grows it must seek a larger clam shell to fit its increasing girth.

The sponge crabs of the eastern Atlantic coast cut out sections of living sponges with their claws, and attach these to their backs.

The mollusk (*Xenophora pallidula*) from the coast of Japan to all appearances is a pile of ocean floor debris. As this animal grows and enlarges its calcareous abode it incorporates dead shells and other ocean litter into its own shell.

We have reared lepidopterous larvae in the Museum laboratory which have somewhat similar habits. Fig. 5, which shows the caterpillar of a green geometrid moth (*Synchlora liquoraria*), is an example. This larva bites off bits of flower tips and attaches them to its back. In our illustration the right hand portion of the wild buckwheat blossom is intact, but the left half is a caterpillar which is so completely invested with the flower fragments as to appear a part of the living flower.

If this covering is removed the larva immediately proceeds to re-cover its back with fresh blossom camouflage.

In a study of camouflage in nature certain laws are apparent. They seem to apply with equal force to man's efforts towards concealment under the stress of war conditions.

Some of these laws are:

There are no completely straight lines in nature;—only curves and irregularities.

Shadows are frequently more revealing than the objects themselves.

Low objects with curving edges do not throw shadows.

Movement is revealing, no matter what the camouflage.

Broken terrain is safer than plain flat surfaces; broken light and color safer than plain color.

Irregular spotting is concealing; geometric regularity revealing.

Environments change with the seasons; the subjects that seek cover therein must be correspondingly altered.

Top surfaces must be in darker tones, and under surfaces in lighter shades so as to compensate for the shadows.



FIG. 5. Caterpillar on a blossom of wild buckwheat. The right hand portion of the flower is intact, but the left hand is a larva of a geometrid moth (*Synchlora liquoraria*) which has camouflaged itself by biting off tips of the flowers and fastening them on its back.

JOHN A. COMSTOCK
Associate Director
(Science)

PRESERVATION OF PAINTINGS

Paintings, like all corporeal things, are subject to the ravages of age and accident. They sooner or later are bound to need expert care if they are to survive and be preserved. Their welfare is always in the hands of their current owner, who may or may not wisely protect them against the natural ills to which they are heir, against dirt and damage, against extremes of dampness or dryness. So paintings, some of them many centuries old, have been handed down to us in varying stages of disintegration; and this generation, with its



FIG. 1. *Death of Dido* by Coli & Gherardi (before cleaning).
Gift of Mrs. Walter Harrison Fisher and Bertram Newhouse.

own scientific knowledge as well as the scholarly knowledge of all past generations, is better qualified to undertake the custodianship of these treasures than any previous one.

The present day methods of picture "restoration" and preservation bear the same relation to early practices as does the present science of medicine to the hocus-pocus of the witch doctors and the medicine men. The medicine men get results and so did the early restorers, but their methods were as mysterious and as well-guarded as those of the witch doctors, and both results and methods were of a sort to make a conscientious modern conservator shudder.

It is ironic, but unhappily true, that thousands of canvases would have been safer under their obscuring coats of darkened varnish and grime in their tattered, neglected state, than in the hands of those who purported to "restore" them to their pristine state and succeeded only in irrevocably destroying all their beautiful surface glazes, scrubbing them down to the bare bones of their underpainting.

About a century and a half ago Wilhelm Tischbein (1751-1829) warned, "The harmony of pictures created by time is very easily swept away. If an ignoramus begins to work on them with soap, lye, or alcohol, not only is everything delicate in them destroyed, but also all glazes, and nothing remains but a skeleton and a spoiled picture, which no longer gives any pleasure. Very soon we shall have no more well-preserved pictures, because so many clumsy, inexpert persons tinker with them and destroy them. One can really not protest too often and too loudly about this, because it destroys whatever few good pictures have been left to us." Unfortunately, it is quite as necessary to repeat these protests in the twentieth century as it was in the eighteenth.

This vandalism by the inept today is the more reprehensible because ignorance is no longer an excuse. Knowledge of the proper care of paintings is available to all who take the trouble to secure it and have the skill to use it. Modern science offers many tools — the X-ray, which lets us look beneath the surface to study the underpainting without harming or altering that surface,—the Ultraviolet ray, which usually reveals overpainting,—and chemical knowledge, which identifies pigments, media, and varnishes, and predicts accurately their reactions in certain solvents; which determines the effects and merits of various adhesives; and which aids in a multitude of ways this business of prolonging the life of an old painting.



FIG. 2. *Death of Dido*. Detail of Fig. 1, showing bodice before painting was cleaned by Roman C. Diorio.

A painting is composed of four layers of differing materials, each with its distinctive reaction to physical conditions: first, the "ground or support", the canvas, wood panel, or wall; second, the "priming", the gesso or other foundations for the paint layer which bind the paint to the support; third, the paint layer (or rather layers); fourth, the varnish, which coats and protects the paint layer.

All varnishes, unfortunately, are bound to darken and sooner or later disintegrate with age, and so must be removed and replaced with new. To remove the old varnish and any overpainting or restoration without attacking even the thinnest of glazes in the original paint layer is the most important part of restoration.

The paint layer itself may become brittle with age and flake off, or accidental damage may occur. These various damages must be treated so they do not detract from the effect of the whole painting, (such as filling areas where the paint is lost), and also treated to reduce further damage, (such as softening brittle paint).

The paint layer may become detached from the priming or ground. It may come up in blisters which must be smoothed down and reattached, or it may become almost completely separated from the ground. In the latter case, the paint layer must be transferred to a new canvas or panel.

The support may be damaged. The canvas may become torn or rotten. The wood panel may be destroyed by wood beetles or may become so warped that the



FIG. 3. Same detail after cleaning. An instance of a later artist or "restorer" altering a painting when paint layer was not damaged.

strain breaks and cracks the paint layer. The remedy for the former is to strengthen the canvas by attaching a new canvas to the back by a proper adhesive. The panel may be "cradled" i.e. strengthened with a network of wooden strips on its back, reinforced, or in extreme cases of disintegration the paint layer may have to be transferred to a new panel.

This is merely a general outline of methods of preservation and is not intended as a list of the only possible things to be done, nor does it pose these as cure-alls. Each painting is a separate problem made up of many factors, which must be analyzed before a remedy can be suggested. What is right for one painting may be wrong for another. Each case must be diagnosed in the light of expert knowledge.

The expert, to qualify as competent, must combine artistic and mechanical skill with scientific knowledge and knowledge of the materials, methods, and styles of all the various periods and schools of painting, and, last but far from least, have the integrity implicit in faithfully preserving the handiwork of another man.

Too often the unqualified "restorer" yields to the temptation to paint "better" than the man who painted the thing originally and "beautifies" the original beyond recognition, or lazily extends his paint over the original when he fails to match the color surrounding the damaged spot he is covering. The conscientious conservator has an exact eye for tone and hue and knows how time will affect those tones, and he rigidly confines himself to the damaged portions only. He should make his repairs



FIG. 4. *A Dutch Gentleman* by Salomon Koninck from the Paul Rodman Mabury Collection as it appeared before cleaning by Roman C. Diorio.

almost imperceptible to the average eye, but by a slight lowering of tone make the extent of his work obvious to the trained eye of an expert.

The qualified conservator should be adept in the mechanical processes of cradling, transferring, relining, regluing and smoothing of blisters.

He should use all the scientific aids at his disposal, chemistry, X-ray, etc., so that the painting is spared any unnecessary or guesswork treatment.

He should use his knowledge of techniques and styles only to make his additions consistent with the original and never to counterfeit the work of another.

Museum directors and art curators recognize the importance of this modern science of the preservation of paintings, (not to mention the assistance such technical knowledge can offer in the authentication and attribution of paintings), and are making a continual effort to transmit information concerning the proper care and treatment of paintings to the art collectors and the general public.



FIG. 5. Cleaning revealed that the original background had been completely obscured by a heavy flat tone—perhaps to suit the whim of an owner—as there was no damage to the original paint layer to be hidden. Also removal of retouching in the head showed the stronger character of the original painting.

The public, however, seems slow to understand that the conservation of the paintings, which they as individuals are fortunate enough to possess but which they also hold in trust for future generations, is an undertaking requiring great and specialized skill. They are still apt to assume that anyone who can paint reasonably well can "fix up" an old painting, or they are taken in by a display of scientific methods that only partially safeguards the artistic survival of their painting. Let us hope that, as the proper methods and requirements become common knowledge and are no longer jealously guarded secrets, it will be easier to protect paintings not only from the ravages of time, but also from the hazardous attentions of the uninformed, the unskilled, and the unscrupulous.

LOUISE BALLARD
Curator of Art



EMPEROR'S CLOAK (with a matching hood, here not shown)

Woven of Imperial yellow silk, lined with gold medallion brocade. With varicolored tracery of the Buddhist lotus flower and leaves, each detail being outlined with gold thread. Red borders patterned with sea, mountain and cloud motifs amongst which appear Buddhist symbols of good augury, and subjects from the traditional series of a Hundred Antiques—

Gift of Miss BELLA MABURY

Chinese, early 18th century

THE K'O-SSU OF CHINA

As early as the Chinese period of the Warring States, which was during the Chou dynasty, or considerably before our Christian era, European scholars knew something of the Seres—a fabulous people of the Orient, whose name came from the silks they sent westward along the ancient trade routes. Europeans then also knew the name China (derived, perhaps, from the Ch'in dynasty of two centuries before Christ). But we are told that it was many centuries, and as late as the Jesuit proselyting of China 300 years ago, before Europeans realized that the storied Seres who had given them silk, and the little-known Chinese who were now giving them "china" (porcelains) were one and the same race of folk!

Meanwhile, the strange and legendary culture of Cathay had provided, in its artifacts, an example to the European craftsman which was at once his challenge and his despair. The early Greeks, the Byzantines and the Persians had long borrowed inspiration from far-Eastern models. Messer Marco Polo only re-discovered China's wonders, when Gothic Europe was still not far beyond relative barbarism. Many Chinese fabrics had served among the burial stuffs of classical Mediterranean cultures, or enriched the treasure of mediaeval European cathedrals.

So there was everywhere an old and fine jealousy of the arts of these mysterious Eastern folk—who had learnt to cast exquisite bronzes, for ritual and burial uses, a millenium before Europe had gotten much further than the mere idea of bronze as an utilitarian metal, . . . or, who had accomplished beautiful engraved lacquers at least 1200 years before amateur England could boast of its own first, crude daubs of "japanning" as an imitation . . . or, who had woven rich silk brocades, and figured gauzes, and intricate tapestries, many centuries before Europe had produced even the quaintly rude Bayeux Tapestry (that reverend document, still in existence, which is celebrated as the "last word" in Gothic skill of its sort). Western peoples were little interested in the Chinese themselves, so long as they were able to steal Chinese ideas in furtherance of the glory of the Occident. Yet the Western artist must even now feel humble, for such as those never-equalled accomplishments of the early Chinese weaver . . .

Not least among the parent types of Eastern work would be the fragile silk tapestries called *k'o-ssu*, of which we have found specimens from at least a thousand years ago. These were intricately worked in vari-colored silks, and often with bright gold threads introduced. The earlier weaves, by the way, show a round thread of gold; but later fabrics (mostly, in brocades of the 18th century and after) employ fine, flat filaments of gold-foil wrapped over paper — an impractical device conceived by those adept copyists, the Japanese, and soon adopted also by the Chinese themselves.

These exquisite silk *k'o-ssu* of China were really the inimitable models for the weavers of our own great Gothic tapestries, or the pictorial arras from the 16th century Brussels, from Beauvais or Spain, from Mortlake or Aubusson,— which in comparison must seem poor burlesques! We did our European tapestries in fuzzy wools — the Chinese theirs, in wispy silks so adroitly wrought that the subtly shaded designs appear painted, rather than actually worked in woven threads. Each little fragment of their color is built with beautiful attention and painstaking skill. With loom and shuttle, instead of canvas and brush, the Chinese artist-weaver works every detail in faultless finesse. So well is this done that the front and back of an old *k'o-ssu* can scarcely be told apart,— while with our European tapestries, a bold display is made on the front, but the backside is left all shaggy and indifferent because well, who is going to see it anyway?

Delicate *k'o-ssu* is still being made today, and mostly in the ancient narrative and symbolic designs, if usually in the poisonous colors of modern aniline dye. It is done in the old fashion, on primitive looms in tiny villages up-interior: villages often of only a few houses around a stone-paved square, which still make *k'o-ssu* their chief livelihood as they have for centuries. The weaving is done by the men of the village, who chivalrously permit their wives to do all the heavy work meanwhile. On good days, they are all busy in the rice paddies; but with inclement weather, their chapped hands skilfully ply the shuttle in the loom and work miracles with the finest silk threads! Sometimes in the modern work, it must be confessed, there is actual painting to be done, too — where it is easier to paint a shaded detail than to weave it laboriously in threads of softly graded tone.

As with any early fabric, time has softened the colors of the older Chinese *k'o-ssu* such as we now discover. Their scarlets have faded to persimmon, their lemons to beige, their jade greens to an inimitable blue-sage tone, or their rich blues to a weary old-remembrance of the color. Originally, of course, all these were garish and gay. And significant. For blue was the dynastic privilege of the Ming dynasty (1368-1644), while yellow was reserved for the Ch'ing emperors (1644-1912). White was the traditional Chinese mourning color, or red the token of happiness — hence, red was ritual for the banners and costumes of the marriage ceremony. Every color used in a fabric, as well as every incident of its design, had an understood meaning because these strictly followed the ancient, prescribed rules.



PRIEST ROBE (length, nine feet)

Of Imperial yellow, patterned in bright colors and gold thread. Bordered with Buddhist lotus flowers, and with cross-banding of stylized dragon scrolls. In the fielded panels are a diversity of ritualistic and other traditional symbols—

Gift of Miss BELLA MABURY

Chinese, 18th century

What may seem only a showy complexity of design, to the Western eye, then expressed in these Chinese weaves the wonderful richness of a thousand short-hand statements. That repeating scroll border is really a band of clouds, with the Dragon (the Emperor) shown five-clawed above, in his supra-mundane role. There is no mere prettiness in these scattered drawings of bats and peaches, citron ("the fingers of Buddha") and butterflies, for these are common symbols for happiness and longevity. The pomegranate may have been borrowed by Europe in the Renaissance, simply as a handsome design motif—but with the earlier Chinese this fruit, bursting with eager seed, symbolizes the family ideal of procuring many sons. Those queer, angular shapes represent a jade gong, or Music; and another similar pair are for a pair of scholar's books, or Learning. The character for Joy is twinned to represent "double joy" or marriage; and the *Shou* character is used everywhere, for good luck, in no fewer than a hundred variants. Even the drawing of an artemisia leaf, or a lotus flower, are meant to be recognized for their Buddhistic connotations of pious reverence. Of course the five-clawed dragon and the phoenix are widely understood as representing the Emperor and Empress; but we are asked to notice that the dragon is shown above stylized sea, mountains and clouds,—as lord over all, grasping in his Imperial claws the supreme, flaming jewel of Omnipotence and Omniscience. Thus everything is precisely placed, exactly drawn, significantly colored; Buddhism, and sometimes Mohammedanism, or even superstitious folk-lore, being remembered in every line of the design, to be understood by prince and scholar, mandarin and coolie.



In our Western enthusiasms for whatever design may happen to please us, without overmuch attention to its meaning, we have often put to incongruous use these innumerable Chinese motifs. To us, a cloud is only a cloud — a butterfly only an insect. We have adopted the mere shape of things Chinese, without bothering to understand their meaning at all! But then, we have been so busy inventing "new" ideas; and to quote an old maxim, it could well be said that he who runs cannot take the time to read! . . .

An extensive study-group of these old Chinese *k'o-ssu* has been made available through the gift, to the Museum, of a diverse collection from Miss Bella Mabury. They comprise but one division of a collection that includes Oriental fabrics of all sorts, lacquers and bronzes, hardstone carvings and porcelains, jewels and manuscripts. Our illustrations are a typical choice from this assemblage of *k'o-ssu* — one of perhaps the five or six most extensive and varied now in American public repositories.

GREGOR NORMAN-WILCOX
Curator, Decorative Arts

CHAIR COVER (Height, slightly more than five feet)

The design is planned to allow a drop at the front, spaced patterns for the seat and back, and a panel for the outside back. Worked in soft colors, on a ground woven of gold thread.

Probably made for the Empress, as the lowest division shows the deer and phoenix (her symbols). For the seat a, pair of dragons and Buddhist features. For the back, many religious and other symbols of happy augury. The outside back shows the *shou* character for long life, amidst clouds and with the pair of peaches which betoken happiness—

Chinese, latter 17th or early 18th century

Gift of MISS BELLA MABURY

FAREWELL TO FORMAT

Even the dullest of seers, prophets, and commentators could predict rightly that when the *QUARTERLY* emerges in 1943 it will be different. Gone will be the profusion of illustrations lavished on it in the past by this indulgent editor, who is aware that copper and zinc would now be put to more important uses than reproducing the gradations of tone in a painting or the wings of a butterfly! Gone too, probably, will be the slick paper, smooth and substantial to the touch!

Gone already is the pleasantly extravagant use of blank end sheets! Gone the use of color throughout the book and the inclusion of colored reproductions of the works of Los Angeles artists!

This sentimental remembrance of things past by the editor does not indicate any reluctance to acknowledge or make changes but only a proprietary affection for Volumes I and II, which persists though the dates of publication have seemed fated to coincide with hectically busy times, attacks of measles or strep throat, and other minor crises in the life of the editor.

Fortunately, there need be no retrenchment in immaterial things, and no thought that publication cease.

However, the completion of Volume II seems a proper time to express the gratitude of the editor — to members of the Museum staff who have patiently suffered persistent demands for copy, frantic nagging to meet deadlines, and ruthless deletion of their favorite phrases — to the others who have aided in the design and publication — and to all who have by their constant cooperation made possible the first two volumes of this *QUARTERLY*. Their only reward shall be to be asked to assure Volume III an even greater importance and finer quality of thought and writing.

THE EDITOR

RECENT ACQUISITIONS

HISTORY DIVISION

- Collection of Navaho, Chimayo, Saltillo, and Texcoco Blankets.
Gift of Mr. William Randolph Hearst
- Early 20th Century Costumes.
Gift of Mrs. Allan C. Balch
- Early 19th Century Costumes and Accessories.
Gift of Mrs. Logan Henshaw
- Nineteenth Century Costumes and Accessories.
Gift of Miss Julia Chalfant Tison McEwen
- Historical and Military Costumes.
Gift of Mrs. Ernest C. Skiles
- South Sea Island Weapons.
Gift of Mrs. James A. Keeney
- South Sea Island Ethnology.
Gift of Mrs. George E. Lewis
- Javanese Ethnology.
Gift of Mr. D. Lee Narver
- Javanese Ethnology.
Gift of Miss Jessie Tilney
- Philippine Island Ethnology and Spanish-American War equipment.
Gift of Theodore Roosevelt Camp No. 9, Spanish-American War Veterans
- Early American Historical Material.
Gift of Miss Alice W. Alden

ART DIVISION

- The Death of Dido* by Giovanni Coli & Filippo Gherardi, 17th Century Italian.
Gift of Mrs. Walter Harrison Fisher and Bertram Newhouse
- Saint Catherine* by Unknown artist, 18th Century Italian.
Gift of Mrs. Sidney Alcott
- Portrait of a Venetian Councilor*, Attrib. to Jacopo Robusti (called Tintoretto).
Gift of Mrs. James A. Lynch
- Caroline Boies Ely* by William Chase.
Gift of Miss Elizabeth L. Ely
- Greek Torso, circa 300 B.C., Anonymous Donor.
- A group of Paintings and Drawings given by various donors during National Art Week.
- Koro of carved crystal, Chinese, 18th Century.
Gift of Mr. and Mrs. Allan C. Balch
- Collection of Glass, Silver, and other decorative art objects.
Gift of Mrs. Georgia S. Walker Thoman
- Additions to the Paul Rodney Mabury Collection of English and European Silver.

SCHEDULE OF EXHIBITIONS

June

Indian Art of the United States.....	May 25-June 30
Western Living (Six California Architects).....	May 1-June 10
Art Acquisitions since June, 1939.....	Indefinitely
Otis Art Institute.....	June 21-July 21
Arthur Beaumont, one-man-show.....	June 1-30

July

<i>Australia</i>	July 11-August 27
Carl Beetz, one-man-show.....	July 1-31
Opening of Hall of Modern Osteology.....	Permanent

August

<i>Australia</i>	to August 27
Oscar Van Young, one-man-show.....	August 1-31
United Nations War Posters.....	August 15-30

September

Salvage Posters	September 1-13
George Chann, one-man-show	September 1-30

October

California Watercolor Society 22nd Annual.....	Oct. 3-Nov. 15
California Craftsmen	October 1-30

November

California Water Color Society.....	to Nov. 15
Women Painters of the West.....	to Nov. 29
Ernest Van Leyden, one-man-show.....	November 1-31

December

Harold Gebhardt, one-man-show	December 1-31
Opening of Hall of California History.....	Permanent

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